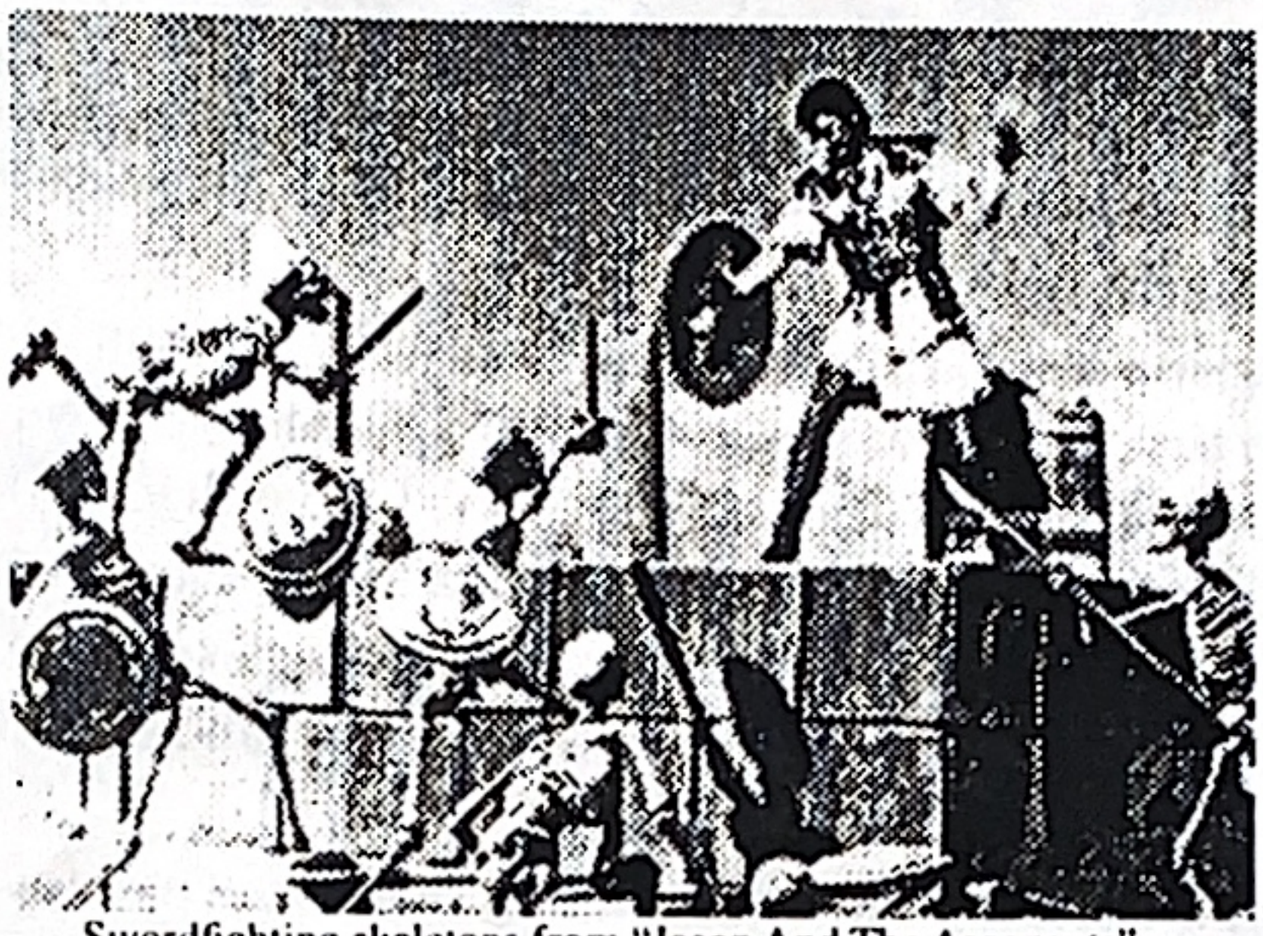
ASIFA EAST

The International Animated Film Society



Swordfighting skeletons from "Jason And The Argonauts"
By: Ray Harryhausen

December Screening 1998

Stop Motion Animation

Presented by: John Gati

Featuring Jiri Trnka's Film, "Old Czech Legends"

NYU Tisch School
Friday December 11,1998
Room 109
@ 6:30pm

Guest artist Jimmy Picker

A Letter From The President: Linda Simensky

Greetings from the South.

I just returned here from a few thrilling days in NJ, having Thanksgiving with my family. Given the state of transportation on Thanksgiving weekend, it's amazing that I ever got back to Atlanta. While living in NY, I never had to deal with the horrors of air travel on this particular weekend, but the past three years have given me three separate horror stories. All I can say this year is this: Never use Kiwi Air. Never. If you have just booked a flight with them and you need details about the horror and misery, let me know.

When I signed off last month, I was getting ready to leave for the Holland Animated Film Festival in Utrecht. I returned last Tuesday (before Thanksgiving) and am now an enthusiastic supporter of this festival. I had always wanted to attend this festival, the programs always looked interesting and the posters are always done by illustrators I like. The logo of the festival, in fact, was created by one of my favorite illustrators, Joost Swarte. In past years, the festival had been scheduled on Thanksgiving, which, granted, is not much of a holiday in Holland, but I convinced Gerben, the festival director, not to have the festival then. So I could attend, of course. The festival itself features two competitions, sponsored films (i.e. commercials, promos, educational) and student films. I was one of five judges in the sponsored films category, and it was different than the usual judging, since most of what we were viewing was 30 seconds long. (The ASIFA-East festival was good training for this event.) I think that there are probably a lot of great commercials out there that didn't get entered, but ultimately I was happy with our our choices, especially the grand prize, the Nestea commercial by Dave Borthwick in the UK. The commercial features a snowman skeleton that becomes a snowman by growing ice after drinking a Nestea ice tea. Several of the other winners were produced in Japan. I think we were all *wow*ed by their anime style, and by the fact that the anime was unexpectedly funny. The festival doesn't have the same short film competition that most other festivals have, but all those films were there in the independent animators screenings. There were also several retrospectives, my favorites were two programs of American experimental films from the 1930s - 1970s. I don't see much of that in my job, so it's fun to watch (Although mixing Harry Smith and Jordan Belson with jetlag is pretty risky). The festival is small, and there were only about six North Americans, including George Griffin and Bill Moritz who curated programs. As part of my judgely duties, I was also asked to put together a program of Cartoon Network material that hadn't run yet. I was curious to see how this program would fit into the otherwise very independent, very abstract direction of the festival programs. It turns out that CN is quite popular amongst college students in Holland, so the shows did well. I tried to focus on the European independent angle ("Look! We work with Filmtechnarna and Pilot Film!) but everyone seemed to enjoy the never-aired Dexter and the new Powerpuff Girls episode.

Linda cont.

As I mentioned, the festival was held in Utrecht, a small city about 45 minutes south of Amsterdam. Holland was at the tail end of three months of rain when we got there, and that quickly turned into bitter cold. As in canals starting to freeze over. Naturally, the cold weather let up a few days after we all left. I stayed a day after the festival and trekked out to Haarlem, as Gerben had arranged for me to make a pilgrimage to meet Joost Swarte. I tried not to act like too much of a geek, but I must admit, it was pretty exciting. All in all, a good time. Except for having to explain to my parents that it was jetlag that was making me sleep through Thanksgiving.

In other news, we have been busy reworking the ASIFA-East festival, so that the categories better represent the work of the current east coast animation community. Don't be too surprised if the festival entry forms come with a long set of instructions. We're trying to make it easier, if that's possible. The entry forms will be included in either the January or February newsletters. See you next month.

Happy Holidays!

To Contact President
Linda Simensky:
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Cartoon Network
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Atlanta, GA 30318
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Call: (404) 885- 0821
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ASIFA EAST
The International Animated Film Society Northeast /New York Chapter
A Program of the New York Foundation For The Arts

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ASIFA East website is under renovation Suggestions are welcome.
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ASIFA *EAST* Presents STOP MOTION

Featuring Jiri Trnka's "The Old Czech Legend"

Presented by: John Gati
With Guest Artist: Jimmy Picker

NYU Tisch School
Friday December 11, 1998
Room #109 @6:30 pm

About the program

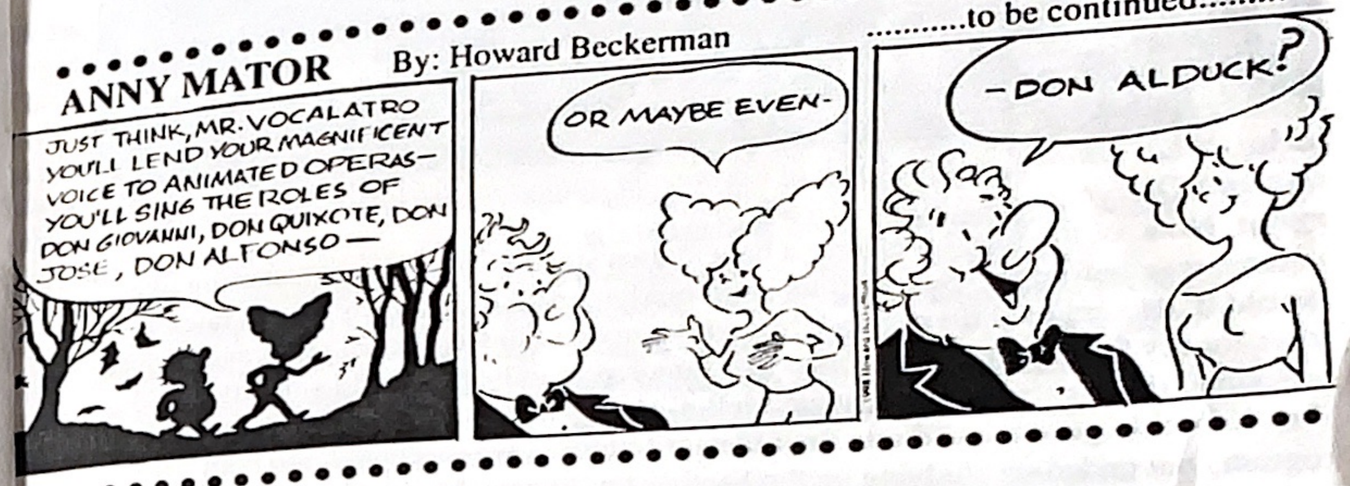
In 1902 Georges Melies made use of the command word "arret", which meant "stop" and between this frame and that he introduced a lot of "changes".
With these he developed the magic of stop-motion.
Our topics will touch upon cell, stop motion, and computer animation.
We will show videotaped interviews of a few masters of stop-motion animation including Ray Harryhausen, George Pal, Tim Burton and Henry Selick.
Then we will analyze the art of Jiri Trnka, one of the greatest stop-motion masters ever. Jiri was convinced that the expression of an animated stop-motion character could be as convincing as a live actor, or even more. We will show you his master work, "The Old Czech Legend" **which has never before been shown publicly in the US.**

Jiri Trnka working in his studio

Ray Harryhausen,
International honorary President Hiroshima '98
The 7th International Animation Festival

Henry Selik, Director
"Nightmare Before Christmas"

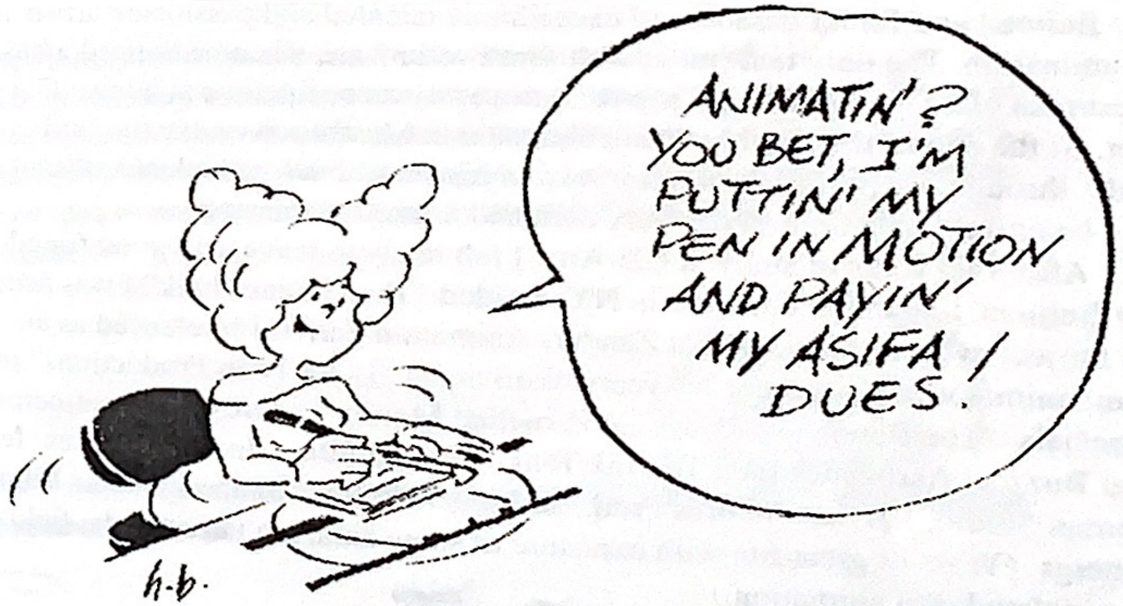
Tim Burton, Creator
"Nightmare Before Christmas"


ANNY MATOR
By: Howard Beckerman
.....to be continued.....
JUST THINK, MR. VOCALATRO YOU'LL LEND YOUR MAGNIFICENT VOICE TO ANIMATED OPERAS— YOU'LL SING THE ROLES OF DON GIOVANNI, DON QUIXOTE, DON JOSÉ, DON ALFONSO—
OR MAYBE EVEN-
-DON ALDUCK?

Eberhard Faber BLACK VELVET

Drawing Workshop

December 9th
Wednesday 7-10p.m.
209 East 23rd Street
room # 607
FREE to ASIFA members & students
(regular classes will resume in January)
any questions contact Toni Tysen at:
#(212)722-0069



An Interview with Animator
Bryon Moore

laria: *What initially inspired you to become an animator? Obsessive compulsive ehavior? Design marker high? Muyebridge?*

ryon: None of the listed reasons! I have drawn since I can remember, starting like many, way before Pre-School thus I still hold my pencils and pens like an intense 3 ear old. I also enjoyed theater and throughout my childhood created plays and puppet ows for my family and neighbors. My Junior year in high school I submitted a ortfolio to the art school at Carnegie Mellon University, as well as did a full audition see if I could get accepted into their theater school. I was accepted into both rograms but ended up studying method acting for 2 years. My Freshman and ophomore theater notes were crammed with doodles and charactures which a lot of lassmates really enjoyed. By my Sophomore year I was in need of a change and found ut about the animation program at Cal-Arts designed by the Disney Studios. I sent for brochure, sent them my portfolio, I and was accepted into the Disney Program for a o year scholarship. I arrived at Cal-Arts with little more than "Pixie Dust" in my yes! knowing little about the fundamentals of animation, at the time there were very ew books on the art or technique of "traditional animation". Most of the reference was intage published in the late forties and early fifties and very hard to come by. So to ake this long story short it was my love for acting and drawing that I found a happy edium. During the summers of those two years I had the honor to work on the roduction of "Lord of The Rings", "The Muppet Movie", and worked as an assistant nimator at Duck Soup Productions in Santa Monica. All of which was great fun and ave me a taste of what the animation world was like outside the hallow halls of chool.

Maria: *Did you see Tim Burton on campus?*

Bryon: Tim Burton was in his junior year of the program when I started, as well as Nancy Beiman and John Lassatter, all exceedingly talented and passionate artists in the rt of animation. The only real run in with Tim Burton, was when he hopped a bus with he freshman class going on a day trip to draw caricatures of people at a local flea narket. At the end of the day I by chance sat next to Mr. Burton on the bus and asually, through my peripheral vision, viewed his sketchbook as he leafed through it. What a beautiful and unique style. Very dark and wickedly amusing.

After two years of study at Cal-Arts, I felt ready to leave. My good friend, Nancy Beiman, told me about a job in NY entitled "The Gnome Book" I was accepted on the project as an in-betweener at Zanders Animation Parlor. I freelanced as an ssistant animator/in-betweener for years. Working at "Long Term Productions" on .V. specials, "The Berenstein Bears" at Perpetual Motion Pictures, and commercial vork at Buzzco. Associates Inc., The Ink Tank, Ovation Films, Jumbo Pictures, Jerry ieberman Studio, J.J. Sedelmaires Prod., and special effects on the Predator Film at R. Greenbergs. (Years of great fun with exposure to some amazing talent in the field of commercial and film animation.)

laria: *Have you always been able to survive off of your artwork?*

ryon: Yes. I've never been rich...but animation has served me well. I have a wealth f wonderful memories and amazingly talented, multifaceted friends that continue to nrich my life. For years, I lived hand to mouth, week to week , month to month. Pay e rent, collect Unemployment between jobs, with nothing to say of bank savings or oney to travel. For many of those years, animation was not the commodity or profit aking process that it is today. The market was tight, and everyone suffered nancially and artistically. The Union locked a talent into a one given category, which evented one to learn, experience, or expand in the areas of design, animation or rection. It wasn't until the birth of "The Simpsons," that the redevelopment of better ories, unique design, and animation were created, starting with" The Little Mermaid" oney, time, and the search for fresh new talent began. Yet the smaller commercial udios still suffered, competing with low costs of foreign production.

laria: *How often do you use the computer to draw? Do you have any positive and or gative feelings towards using the computer?*

ryon: My experience as a computer animator is very minimal. During a major lull in ork in the NY Animation Industry back in 1984. I took a course in computer imation provided by our union. During the end of the training session, I was invited help design several interactive software projects which called for animation but I ven't felt compelled to touch a computer since! I'd rather hold a pencil ...thank you!

aria: *Do you have any favorite animated films? Any that you recommend we see?*

yon: I love the original "Aeon Flux" Favorite animated films, I've been a Disney ak from day one, "Snow White," "Pinnochio," "Dumbo," "Cinderella," "Lady & the amp," "101 Dalmatians," even "Jungle Book" with its minimal plot. Great rytelling with great artwork move it along. Within the past 10 years there's been a urgence of beautifully animated features yet with Disney least we forget, this is nily entertainment, it's getting richer and better. * Nightmare Before Christmas is liciously Burton, and James and the Giant Peach holds Gold but the original book is l better.

ria: *What kinds of projects are you looking to do in the future?*

yon: As for the future I would love to own a pony farm of the Northern Shores of and with a couple of pigs and a few goats to mow the lawn. I'd like to write and strate some children's books. Almost everyone I know in the animation industry a gem of an idea to produce for the world. Me too! Meanwhile, I would love to rost my freezer!!

on has been working at MTV Animation since1993 and is currently working The production of Daria

UPDATES

A Word from Espinho

by: Candy Kugel

I'm just back from the CINANIMA, the yearly animation festival in Espinho, Portugal This festival has been in existence since 1977, and has an unbroken record of showing all that Buzzco has ever submitted, but until this year I have never had the opportunity to attend, At the risk of making it the most popular festival in the world and thereby ruining it, let me sing its praises.

First of all, it is not dominated by North Americans — there is absolutely no commercial presence here. No cable networks, no big studio recruiting, not even the whisper of deal-making (well, maybe a whisper... some European cable stations looking to acquire shorts, but that's all). Because of that, there were notably few Nort Americans at all: just Joanna Priestley from Portland, Oregon and yours truly, representing the US east of the Rockies (or, more accurately, east of the Hudson River Almost the entire audience was filled with filmmakers , critics, festival coordinators and ASIFA bigshots — people who love the art of animation, and who like to talk about the individual films afterwards.

There were only a couple of hundred festival goers, a group small enough that you could see someone once and be assured that you would run into them again. There were more than a handful of British folk there, but not so many as to make English th only language spoken. In fact, it seemed that French was as common a language among the festival goers as English. And finally, there were nine competition screenings, each with an intermission (a welcome respite in looking at dozens of short at a time, as was always the case in years gone by), which allowed for a wide range o films, the prize winners from all the other, better-known animation festivals and some lesser-known gems that don't always get included in the bi-yearly big festivals with fewer screenings. The biggest weakness at Espinho were their retrospectives and thei television sections — they generally select from submissions and the large studios ha not yet discovered this festival , so the feature, commercial and series work were generally weaker.

Espinho reminded me of how Annecy
(or any of the early festivals) used to be, the great camaraderie of people endeavoring to celebrate this medium of animation.

A
SSOCIATION
INTERNATIONALE DU
FILM D'
ANIMATION

The International Animated Film Society

International membership

$55/yr

Formed in 1960 by an international group of animators to coordinate and further their interests and increase worldwide visibility of the animated film. Professionals and fans from more than 50 countries sponsor animation festivals in Annecy, Ottawa and Hiroshima.

International members get:

- a one year subscription to ASIFA News, ASIFA International's official publication
- Opportunity to vote, in person or by proxy, on issues and candidates for the ASIFA Board of Directors, at meetings held at every ASIFA-sponsored animation festival
- Notification of international animation festivals and discounts on admission to international festivals
- Additional membership benefits are included

Time to JOIN ASIFA

Yes, I would like to join **ASIFA**. Enclosed is my check made payable to **ASIFA-East** for:

- ☐ $55 International membership
- ☐ $35 Local membership

Mail to:
ASIFA-East
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

Name

Address

City, State, Zip

Phone

Date

☐ New ☐ Renewal

Memberships are dated from either January or June.

☐ January member ☐ June member

To be entered on the January list send payments between December 1st and January 15th

To be entered on the June list send payments between May 1st and June 30th.

Note: As there are no July or August screenings, June membership privileges start in September.

The eastern U.S. chapter (New York City)

Local membership

$35/yr

ASIFA-East members get:

- free admission to monthly screenings
- the opportunity to enter and to judge the US's only annual animation festival, a showcase for the most interesting independent and commercial animation being produced today
- The Animator, a monthly newsletter which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide.
- Invitations to special screenings and animation-related events

Questions?

President
Linda Simensky
424 865 0821 or email
linda.simensky@turner.com

Membership Secretary
David Levy
212 846 5441

Review of John Canemaker: Marching To A Different Toon

Animated films, 1978-1998 Museum of Modern Art, 11-6-98

By: Eugene Salandra

In the nearly twenty-six years since John Canemaker began his career in animation, ıe has earned for himself a singular place as the foremost historian of the medium. n animation circles, his books and articles on everyone from Winsor McKay and Oskar Fischinger, to Disney's famous Nine Old Men, are well known and widely espected. A gifted storyteller, John has a unique ability to illuminate the lives of the ndividuals who have shaped the art of animation. He makes their stories real, with his profound sense of humanity, and his keen eye for dramatic irony.

What is less widely known about John Canemaker is that he has produced and unimated an astonishing number of personal films and commissioned works during his :areer. This may further explain the richness of his historical and critical writings on he subject. Drawing on his decade-long experience as an actor, John made a graceful ransition from the stage to the pegboard. Furthermore, his strong sense of story and is unique graphic style (think Mary Blair meets John Hubley, with a touch of Klee and Miro) create a perfect balance of ingredients that boldly coalesce in his lively works. The Museum of Modern Art paid tribute to John's Animation in a recent film etrospective. The show opened with an amusing sampling of live-action television :ommercials in which John was featured. His propensity for broad comic acting, of the sort one might have seen on a vaudeville stage, set the tone for the charming personal unimation that would follow. For this actor, the switch to being an "actor with a pencil" was clearly a natural one.

n "Confessions of a Stardreamer" (1978), John begins to explore the use of animation is an editorial tool in Documentaries. More effective than talking heads and cutaway shots of old dusty photographs, animation allows the filmmaker to go directly to the eart of the matter at hand John has taken full advantage of this. His subjects' subtext" becomes his visual "text," and the result is both hilarious and genuinely uman.

This graphic representation of his subjects' vulnerabilities and emotions is what allows ohn to treat sensitive matters with great success. Few other animators could accept he challenge of addressing issues such as nuclear war, terminal illness, or child abuse without sentimentalizing or over-dramatizing. John takes the audience past the cliché's nd puts the viewer in direct contact with the plain truth. Despite the deceptive implicity of style, John's films are at their core far more realistic than the most aturalistic animation. They portray powerful inner truths. For example, John's reatment of a boy's struggle with cancer in "You Don't Have To Die"(1998), grabs the iewer by the throat and tugs hard. No other medium or approach could have conveyed the depth and confusion of the child's experience in the face of a fatal disease.

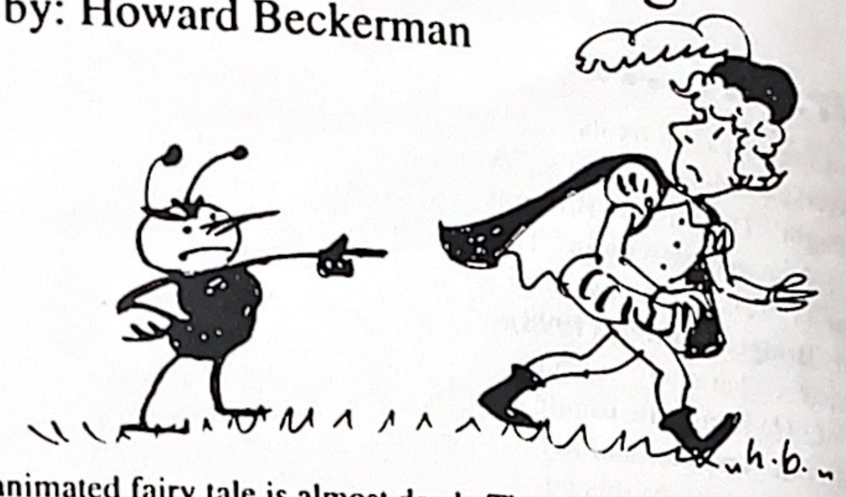
the realm of fantasy, John treats bjects as diverse as Mendelssohn's, "A dsummer Night's Dream" in "Bottoms eam"(1983), human creativity in "The eative Spirit"(1992), and the cycle of seasons in "Bridgehampton" (1998). n accomplishes what many concept ists dream of. He brings the rough, nterly vitality of "inspirational Art" ectly to the film screen. At this he els.

hen John attempts to emulate ditional animation techniques and ms in "The Wizard's Son"(1981), he is his weakest. His talents for free and imsical expression are stifled beneath ers of rules and conventions, and his rit is obscured. What does remain is uncanny sense of timing and formance. These qualities run through of is work.

two aspects of John Canemaker's lific animation career, scholarship and duction, have complimented each er beautifully. One has fed and rmed the other in a seamless, organic that has earned John a unique and pected place in the animation theon.

Goodbye Prince Charming

written by: Howard Beckerman

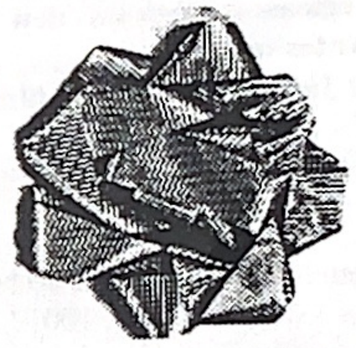


The animated fairy tale is almost dead. The days when cartoons were concerned with the trials of beautiful princesses and handsome princes is coming to a end. No more do we experience the imagined pleasantries of a long-ago time and the thwarting of medieval witches, dragons or Bluto-ish knights. Where are the delightfu little pleaople, the dwarfs, the elves and fairies of yesteryear's cartoons? These theme still appear occasionally as in the *Swan Princess* films or in the live-action production of *The Borrowers*, but you can bet your Acme pegbar that any animation for the next few years will not be fairy tale oriented but will either be caught up in distortion glas views of contemporary life or will be about some emotionally epic historical momen Cartoons are no longer fantasies about small cute characters, but revolve around edg portrayals of real people such as *Beavis and Buthead*, *The Simpsons*, *Rugrats* or the townsfold in the *Doug* series. Even the doings of animals such as the *Animaniacs*, *R and Stimpy* and the insect stars of *Antz* and *A Bug's Life* are dependent on idiosyncrat characters just a step away from the psychiatrists couch. Today, you couldn't create character named Bugs Bunny, no one would know what he was. You can hear a TV programmer ask, "Well, is he a bug or a rabbit? Audiences will be confused. Why can't you call him something clever like Cool Rabbit or Seymour Hare?"

Feature animation is already shunning Andersen and Grimm. For years ther has been a move to get a contemporary feel to stories, locales and attitudes. *Oliver a Company* was a stab in that direction as was *Cats Don't Dance*. Now, not only are th dealing with the trials of bug colonies but are venturing into the supercharged areas history and the bible. True *Anastasia* was a princess, or supposedly so, but the film dealt circuitously with the facts of the Russian upheaval of 1917. It's another examp of the abandonment of the old themes, an attempt to cast a fairy tale in modern dress But that's what live-action films do. In fact, the animated Anastasia was derived fro an earlier property starring Ingrid Bergman. Yes, there is a prince in Dreamworks' December release called *Prince of Egypt*, but this is not the usual fairy tale prince, th is Moses, not some dumb blonde guy on a white horse, but a great spiritual guide wh leads his people out of bondage. Instead of slaying innocuous dragons or saving captive princesses, Moses confronts the Pharoah whose captives are the Israelites. I the old films a genii could offer three wishes, now The Almighty delivers ten plague

ward continued

Well, something positive comes out of everything. The Grimm brothers and ans Andersen might be happy to know that at least their stories will no longer be mpered with. Now, the Little Mermaid can die for love as she did in the Andersen le and become a vapor that glides along the waves, instead of the happily married arbie Doll depicted in the Disney version; or the queen in *Snow White* can once more t her comeuppance by dancing in red hot iron slippers at Snow White's wedding, as e Grimms intended. And, in that scene where the prince kisses Snow White awake m her coma-like sluber, well, that was imported from *Sleeping Beauty* and was ver in the original story. So, bid goodbye to Prince Charming, to Cinderella, bid ieu to the finicky Three Bears and the tricky Little Pigs as we welcome a new crop of ms on the horizon. *Prince of Egypt* most surely will be followed by Tolstoy's *War d Peace*, John Bunyan's *Pilgrim's Progress* and James Joyce's *Ulysses*. Oh, yes, u've guessed it, the latter story will be portrayed by computer animated bugs.



OPPORTUNITIES

The School of the Art Institute of Chicago
Animation/3D Visualization Faculty Position

Seeking practicing artist to teach
and help expand animation courses in art, technology, and filmmaking.
Animator-filmmakers, 3D animators, and real time 3D visualization artists are encouraged to apply. Ability to work with beginning and advanced students.
School's open curriculum nurtures experimentation and interdisciplinary work in art & technology, film, video, sound, painting, sculpture, etc.
Full-time, tenure-track, rank open.
d letter of application; resume; statement of teaching philosophy; sample of work; names/addresses of 3 references; and self addressed, stamped envelope
by February 1, 1999 to:
Animation Search Committee/ASIF
Office of the Dean
The School of the Art Institute of Chicago
37 South Wabash Avenue
Chicago, IL 60603

EVENTS

The History of Japanese Animated Films

December 11, 1998 to February 26, 1999

Anime,

or Japanese animated films, have become increasingly popular in the United States, yet only certain genres of anime, such as science fiction and erotic or violent works, have been stressed in American releases. With this new series the Japan Society Film Center takes a comprehensive historical look at Japanese animated films from the 1940's to the present, focusing on works not available on video in the U.S.

Admission:

members, senior citizens and students with a valid ID, $5 nonmembers, $8
Japan Society, 333 East 47th Street, New York, NY, 10017
Box Office open: Mon.- Fri.10 am-4:45 pm

JAPAN SOCIETY Film schedule:

Fri. Dec. 11
6:30pm Lecture by Daisuke Miyao, Ph.D Candidate in cinema studies at NYU & at the University of Tok
7:30pm *Princess Sapphire* (30min.), *Spider & Tulip* (16min.), *Whale* (10min.), ana *Ghost Ship* (11min.),
Fri Dec. 18
6:30pm *Jungle Emperor Leo* (99 min.)
Sat. Dec. 19
12pm *The Goblin and the Snow Hare* (22min.), *Yocchan's Magic Crayons* (22min.), *The Adventures of Pipi* (90 min.), 3pm *Jungle Emperor Leo* (99 min.)
Tues., Jan. 12
6:30 pm Osami Tezuka: Five Experimental Films:
Tales of The Street Corner (38 min.) *Pictures at an Exhibition* (39 min.), *Jumping* (7min.), *Broken-Down Film* (6min.), and *Legend of The Forest* (30 min.)
Fri., Jan. 15
6:30 pm Three Films about children's wartime experiences:
Pika-Don (10 min.), *On a Paper Crane* (30 min.), and *Kayoko's Diary* (90 min.)
Tues., Jan. 19
6:30pm Inside Experimental Animation-Nine Short Films:
Praise Be To Small Ills (18 min.), *Tora's Strange Adventures* (17 min.), *The Magic Fox* (25 min.), *The Well Ordered Restaurant* (19min.), *The Demon* (8 min.), *The House of Flame* (19 min.), *Love* (5 min *Au Fou!* (10 min.), *Speed* (6 min.)
Fri., Jan. 22 6:30pm *Kiki's Delivery Service*(103 min.),8:30 pm *Ghost in the Shell* (82min.)
Fri., Jan. 29 6:30 & 8:30pm *Black Jack* (93 min.)
Fri., Feb. 5 6:30pm *Band of Ninja* (91min.)
Fri., Feb. 19 6:30 pm *One Thousand and One Nights* (130min.)
Tue., Feb. 23 6:30pm *Ramayana* (135min.)
Fri., Feb. 26 6:30pm *The History of Japanese Animation, Part 1* (30 min.), *The History of Japanese Animation Part 11*(40 min.), *Hand & Egg* (12 min.), and *Synchronization* (13min

FESTIVALS

South by Southwest
Film & Video Competition
Deadline: Dec. 14, 1998
call: (512) 467-7979
email: sxsw@sxsw.com
website: www.sxsw.com

Black Filmworks
Festival of Film & Video
Deadline: Dec. 19, 1998
call: (213) 937-9155
website: www.laiff.com

Comedy Arts Festival
Aspen Colorado
Deadline: Dec. 30, 1998
call (213) 463-6646 x2203
website: WWW.uscaf.com

Valleyfest Film & Video Festival
Deadline: Jan. 1, 1999
call: (423) 971-1792
website: www.esper.com/valleyfest

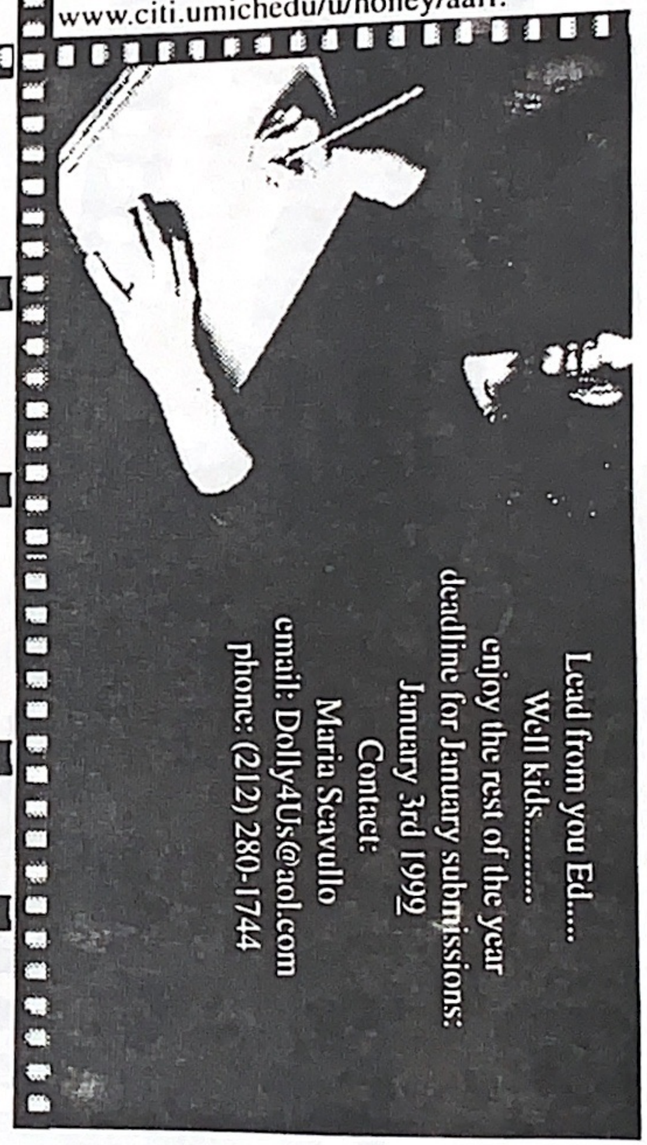
The 6th Annual
NY Underground Film Festival
Deadline: Jan. 1, 1999
call: (212)252-evil.....for entry forms
email: FESTIVAL@NYUFF.COM
website: WWW.NYUFF.COM

Atlanta Film & Video Festival
Deadline: Jan. 10, 1999
call: (404) 352-4254

New York Lesbian & Gay Film Festival
Deadline: Feb. 8, 1999
call: (212) 254-7228
email: newfest@idt.net
website: www.newfestival.org

Athens International Film & Video Fest.
Deadline: Feb. 15, 1999
call: (740) 593-1330
bradley@oak.cats.ohiou.edu
website: www.viscom.ohiou.edu

Ann Arbor Film Festival
Deadline: Feb. 15, 1999
call: (313) 995-5356
email: vicki@honeyman.org
website:
www.citi.umichedu/u/honey/aaff.



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